



Why we Play in the Sand

by Carolyn Joeelva

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Why this? Why now?

My love for sandplay started as a child in the desert of Barstow, California playing in sand, touching it, digging in it, burying treasures in it, feeling it slip through my fingers. Later it was soft sea sand, even burying myself in it and castles and pools in wet sand.

When I was looking for a specialty in counseling that might be just right for me I literally knocked Joel Ryce Menuhin's book on the floor in a shop and saw a sand box face up. That was it. Love at first sight.

I was already learning to use art as therapy, by doing it in a two year course, because repeatedly doing something is the method that works for me. So, when Joel's book encouraged me to ring him, I did, and so the sandplay experience of learning began. Joel was head of the British Association of Sandplay and became my mentor.

I went to his house in London for many sessions and each time concentrated on the finished sand box to remember each piece and where I had placed it. Returning home I had large paper, 25 in x 20 in, and pens and colors and drew what I recalled from each session including my thoughts and any comments made by Joel. My memory was very accurate.

After a few months of weekly meetings we would meet and look at photographs of several sessions and he would do some "analysis", comments really, about what he noticed or I had said.

I did no talking analysis with Joel, but if I had a problem with a person who was coming to see me for art therapy or counseling he would act as a supervisor, on request. I continued sandplay study by going to various sandplay association events and seminars with Joel as the head for a few years, until he died. These were to see what therapists were doing and saying about sessions and eventually I stopped going, because without Joel there I found silence more profound. A personal idiosyncrasy.

Sandplay is learning by doing and experiencing the internal connections that are made over a period of time. It is not Freudian or Rogerian talking cure. The practitioner sits as a holding force in the room, or the person may be alone in unusual circumstances. There may be some Jungian analysis of symbols by some therapists, often kept to themselves, to see how the internal process is working for the person doing the sandplay.

This play is for adults who want to play once more in their lives and for children who already know how to play but have disturbance elsewhere. It removes mental and emotional blockages and heals internal sadness by activating parts of your brain that have shut down for some reason and need to be stimulated once more.

The photographs of my sandplay room show the relaxed and warm atmosphere to help initiate a playful spirit. They show the large variety of objects to choose from. There is a dry white sand box and a wet sand box for making formations. Each is 22 in x 30 in, designed to be of a size you can see entirely when standing up in front of it without shifting your eyes side to side. There was a similar atmosphere in Joel's room.

At Joel's home we spoke briefly when I came in and then went into the small room full of shelves and objects and took any one that caught my eye and placed it in the wet or dry sandbox. Joel sat quietly in the background. I was reassured that Joel was not judging or commenting on my choices, his gift to me and rare in life. Every object could be put back or moved. They were movable in sand, not set in stone. Joel wrote down my remarks for me to hear later. A child might have talked throughout and wanted interaction from him, which is also play. But I was silent. The play developed over a period of 20 to 40 minutes, usually, until I said that was it. Finished.





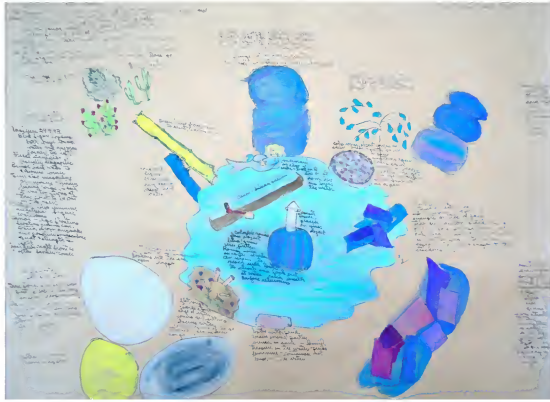
Joel took a photograph and wrote down any comments I made during the session, but usually said nothing, just standing with me looking silently at the box for a few minutes. If I wanted to discuss something, we went into a different room. There is a sense of something special that happens in the sandplay room that you will experience for yourself.

The book shows 19 sandplay session photographs but 22 drawings with pages of transcribed text that was written at the time (1993). The last three sessions had no photographs. The last two drawings, 23 and 24, were done in 1998 from my sandplay collection, but no photos exist. They are included because I like them as examples of my continuing joy in sandplay and art. This is a unique effort I believe and hence worth recording as a learning tool.

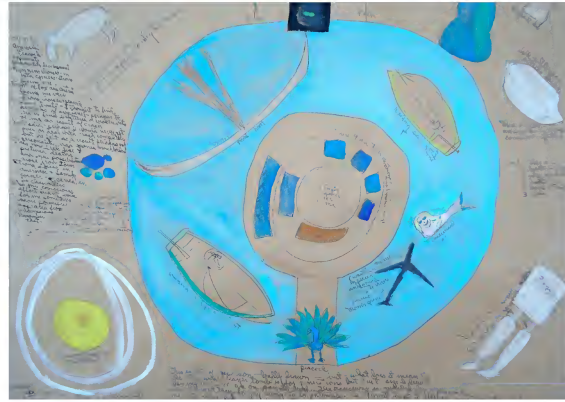


The total 24 drawings are shown first all together in small images to get an idea of how the sequence looks. It can be fun to notice which figures are used often in images as you progress through the pages. They take on personalities when you use them over and over, without actually knowing why. What kinds of figures tend to be used, or left out. All interesting to observe in yourself and others.

This is love at first touch.



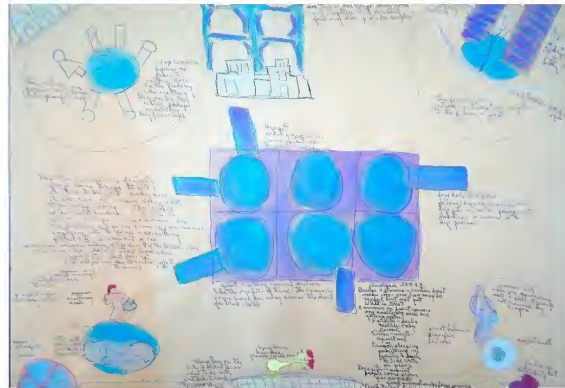
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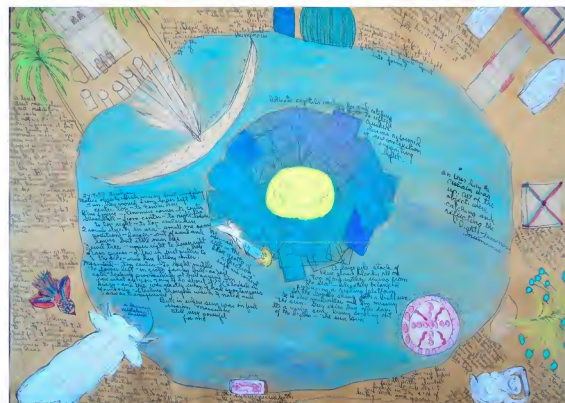
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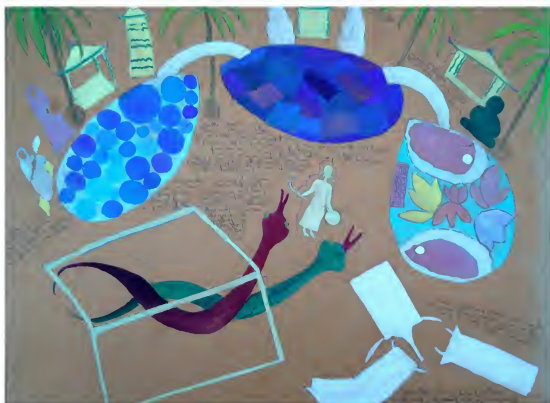
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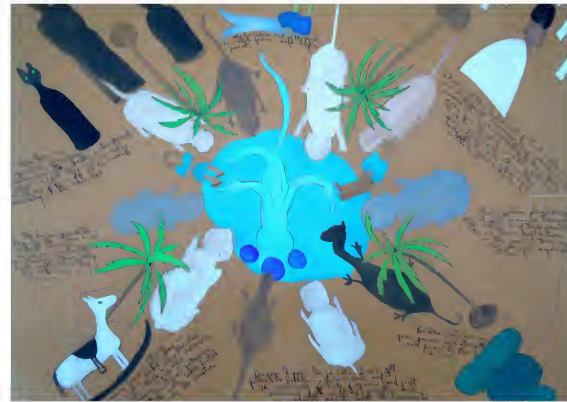
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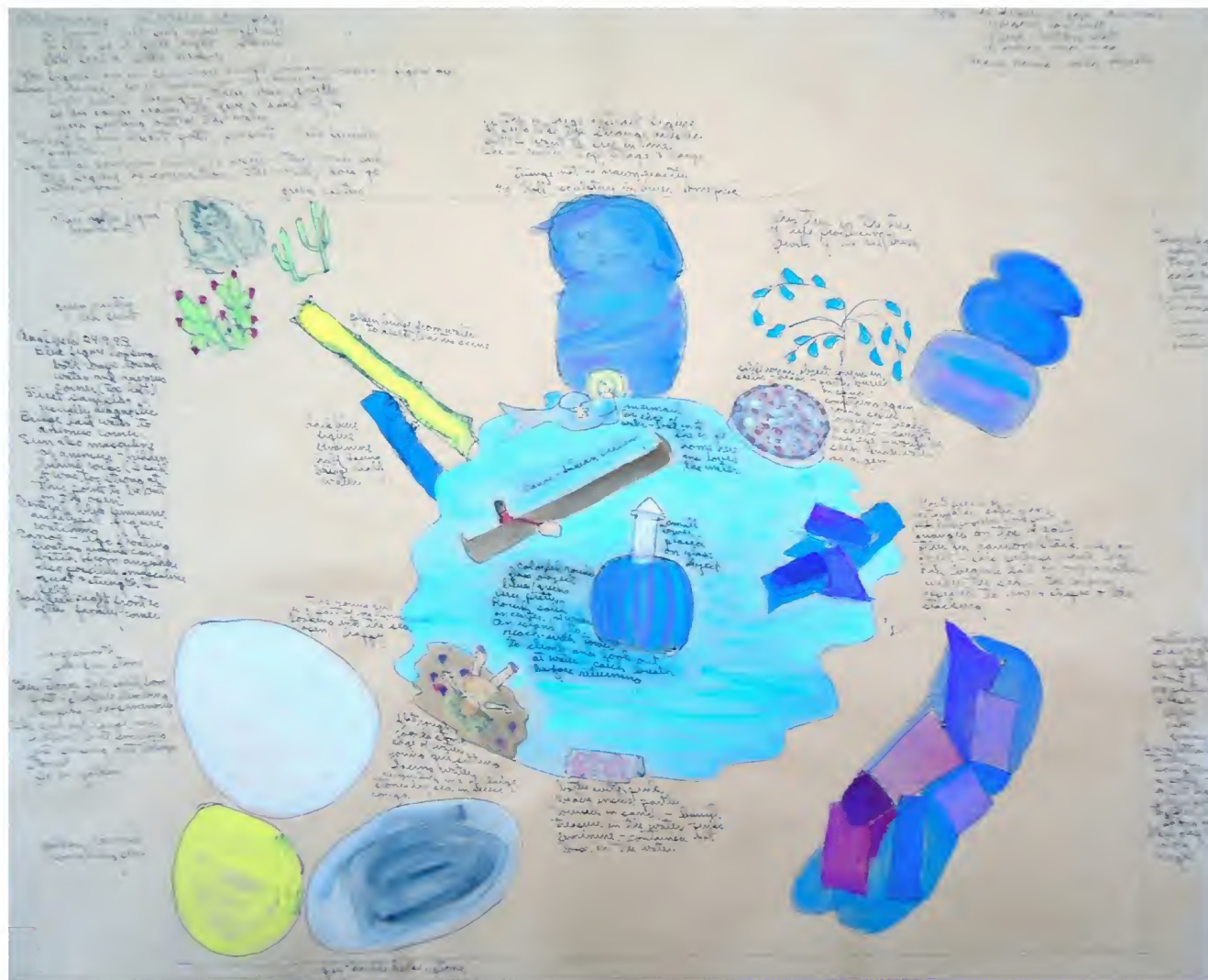
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Sandplay painting 1st Session often diagnostic. (January 8, 1993)

(Written Analysis with Joel 24.9.93 middle left side.)

(General description -top left.)

I felt left side more difficult to fill so that it felt right. Stones still feel a little heavy. The figures are all feminine, except the Indian/Mexican figure and Indian canoe. He is Indian by my choice and feels gentle, benign, there in his canoe, ready to give a hand if I need pulling out of the water. Top left is my desert past/present. Feels friendly protected. The bridge goes from water to desert - that way laid. Old figure is connection. She could/does go either way.

Note: (Top right) The helpers - gods are male. 1) figure top left 2) sun-bottom left 3) Indian canoe man Many round- solid objects.

(Text beside each figure or group starting - with the top of the sea and clockwise, then go to bottom left and clockwise)

(Top sea and around it)

Mermaid - by edge of water - but in it. She is at home here and loves the water.

Solid round object covered in shells- beads- partly buried in sand-something again round solid, covered in beads and shells - caught my eye - would be seen under water as a gem.

4 or 5 pieces of rectangular, solid glass -- blue green, one pink arranged on top of each other in random stack like an object - ship perhaps which has had beams fall on one another, under the sea. The colours appealed to me and shapes and the stacking.

Bottle with pink beads inside - partly buried in sand - buried treasure in the water - pinks- feminine- contained not loose in the water. Flat rough coloured stone - edge of water- young girl sitting facing water, reminded me of large stones by sea in Greece, rough. Young girl on stone - is a part of me, innocent looking into the sea, open, happy.

Centre of water -- Colourful round glass object blues/greens. Very pretty. Round solid in center. of water. An island to reach with tower to climb and look out at water - catch breath before returning. Small tower placed on the glass object.

Canoe- Indian paddling.

(Lower left corner) Grey double decker stone. Golden round smiling sun. Large smooth pale grey stone.

(Top left) Dark blue figure by bridge- feminine, half facing bridge half facing water. Golden bridge- from water to desert cactus scene. Green cactus- red fruit. Clay Aztec figure, benevolent. Green cactus.

(Middle top) Large abstract blue figure - It feels like the strange artistic bit I want to free in me. She is center top stage and large. Strange - not as drawn exactly. 4-5 inch doll-sculpture in blues - some pink.

(Top right) Tree - is the tree of life producing jewels if we see them.

Tower - figure solid in three layers, dark bright blues. I was attracted to roundness, feminine colour, solidity.

(Analysis with Joel 24.9.93)

Blue figure looking both ways toward water and animus corner (top left).

First sandplay, usually diagnostic, Joel says.

Bridge laid water to animus corner (specifically that direction)

Sun also masculine, or animus - hidden behind rocks. (I said it was too strong at this point to be out in the open).

Central blue feminine archetypal figure watching.

Canoe - ego floating around can watch from anywhere, also possibly masculine, quiet and strength I felt. Joel feels right front is often family corner.



sandplay painting 2nd Session (Written Analysis with Joel 24.9.93 left side.)

Text beside each figure or group starting on the island and then the sea)

(General description -bottom middle.)

This is out of proportion - badly drawn - but - what does it mean? The water with 3 layer tomb is for generations, but due to size I dress it this way. The "my Babies" (?) are on parent's level. The causeway is guided by a peacock who will wait there for my body to be entombed. I almost kept it female and then the last minute added, Dad. It is really the Gulf of Mexico with Mom's plane - working boats, might find it. The reed boat is spiritual. The mermaid is a child spirit in me. The racing horse at top left and chariot bottom right are also spirit guides or carriers like the red boat. (I heard later that women and children are buried in the sea in myth) had not wanted to put Dad there, but didn't want to leave him out - he should be on land.





(Analysis with Joel 24.9.93)

Peacock- represents personality development.

Running horses - in both corners - strong facing me.

Front of box and central facing me very strong horses and peacock.

Working boats - I thought to find remains of airplane- perhaps to really find shattered or broken bits of me as result of crash.

Joel said - perhaps I would never get over or deal with crash completely, but he felt as a result perhaps my personality had opened much wider.

This now feels like I pictured deaths and new possibilities arose from them. Strong forces in animus and family corner - reined in by charioteers.

also my conscious effort didn't work for me. Something more powerful appeared from unconscious. (Remember that.)

(Centre island) Island- These 4 (squares) are three abortions and a miscarriage. Empty space in middle - space for me. Yellow/orange shape - Dad. Blue shape- Mom Large green/blue shape- Grandma Jones, first person I saw die.

(Sea) Top right - Working sail boat, not pleasure boat. Mermaid at peace Airliner- Wanted an airliner broken in pieces and would liked to have buried it- Mom's grave. Another working boat, not pleasure boat. Top left- reed boat.

(Lower left corner) Ancient figure, meditating. White shell rope wound 3 times. This is a shamanistic ancient figure - safe in her 3 circles of shells and contemplating the spirit world.

(Top left) Running horse - magnificent not this crippled donkey I've drawn. (Real transformation)

(Middle top) Palms- ancient, Egyptian. Egyptian - death, black, guard spirit buried with family.

(Top right) Pretty blue shape. Elephant God. Shell- white pearl outside, shiny. These 3 objects are similar in shape, somehow, fertile.

Note" There are 3 objects in corner, 3 rings of shells, 3 boats, 3 levels in tomb, 3 horses

(Bottom right) Chariot and horses, Men running.

White leaves 3-4 inches tall like cup, smaller than this (drawing). Five small marbles. Small group of buildings, partially buried in sand. Ancient city - under the sea - Atlantis - culture, wisdom, buried. Eight coloured marbles in decreasing size as they leave water. Blue water inlets- rivulets- sand pulled away in dune like formations.

(Analysis with Joel 24.9.93)

More peaceful, contemplative, oriental, beautiful, lotus object opening. Waiting.

No figures, only animals at peace. Also camels - "can go a long way on their own resources" - this (top left) is animus corner.

Are they grazing, drinking, filling up for a long trek?

Strong images, central- wheat pyramid, glass ball- luminous and archetypal, fertile. Buried city, feels archetypal also live in a city.

Family corner - frog facing toward me (is it a prince turned back into frog?)

Lovely blue ball used often .

Solid gold head on platform? Jason (Greek/Medusa, John Baptist, my brother feels all head, family as idea, feelings cut off?)

Three palms - me and kids, I feel.



(Lower left) Boat- or barge blues solid object, center, might be on water, but isn't. It's watching.

(Top left) Camels -This camel first (right), then wanted white camel as "king's" camel. Richness, purity. Three Palms. Small triangle.

(Top Centre) Pyramid, clear colour centre. Sheaf of wheat in clear rectangle. Glass ball (should be reversed with pyramid shape. Small triangle.

(Top Right) Lion - " and the lion shall lie down with the lamb". Donkey.

(Right Bottom) This lower section was difficult. The objects were placed here - not meant to be here or together, but somehow I left them, not sure why. Gold head- on plastic box on marble slab. Blue glass ball - some other colors in lines. Frog - strange bright green eyes facing out.

(Centre) Dye pits, mainly deep blues, some pinks, reds, buried in the sand.
5 dark blue glass pillars/figures leaning over dye pits - solid -permanent - habitual observers of the dye process.
Quiet working ancient section, like the dye pits of Kano - the caravans came from far away across the desert for blue cloth.

(Lower left) Woman - scarf-peasant- carrying container down to water. Woman scattering seeds Water. Otter with baby - both on backs in water. Horses- colourful carousel

(Upper left) These natural wood figures and mud houses are a peaceful whole. Six wooden figures. Are they elders? Are they fishing? Who are they? They are by the water, perhaps meditating. They feel strong.

(Middle top) Six inch or so standing "grill" sculpture at midpoint, top of picture. It feels out of place as if made of metal. I thought of Brancusi In front of it are two, or one, large mud house. Odd together, but couldn't find any other place for the sculpture.

(Top right) Tall, 7" to 8" gate - or double pillarsd entrance. Pinks-blues- pretty. These are complimentary in style, feel, textures. Reed boat in front of gate. This feels an old section - a transition - a gate to the future or past.

(Bottom right) Woman with water jug approaching well - she's at peace, not alarmed by dragon. Quiet balanced, peaceful section. Covered well. Curled up dragon not threatening.

(Centre bottom) Lying down brass vase, flowers - 2 red ones. Bridge to nowhere. These two are the bits I didn't know what to do with, but didn't want to remove. I felt comfortable leaving them as though sometime they would be appropriate.

(Analysis with Joel 24.9.93 while looking at photograph of the sandplay. Written centre bottom.)

Bridge and flowers - center front near me - one day maybe useful, but not yet. What is this?

*2 Women in front corners, one scattering seed , one getting water.
Fertility - seeds, Mother baby carousel
Water - well - spiritual - or Dragon sleeping --something in family I used to live with in peace.*

*Dye pits - ancient people come from far away to find - must make long journey, effort to reach.
Archetypal energies - man - life arose possibly from tar pits.
Changing colour - dipped and transformed. Baptism*

*Nigeria - darkest Africa - darkest center searching for it "In the pits"
Deepest winter..*



(**Written Analysis** at the end done with Joel 24.9.93 using his photograph from the session.)

I wanted a very large sea/water area. Originally I thought one warrior or knight would be enough, then I realized I needed to "marshall all my forces" - even if they don't all fight, they are there as backup.

(Text beside each figure or group starting at - the center and going to the bottom left and then clockwise)



(Centre large circle) A knight on top of the castle is ready to slay the dragon. Two knights, back to back, ready to slay the dragon when it comes toward them. Two large curling dragons coming out of the castle as one. A strange stone lying down dragon - under surface of the water not sure if it will need to surface.

(On the right side) A "native" woman in a boat unaware of what is going on - selling her wares - maybe to the knights.

(Lower right) A playful sea creature - seal- comes up and says "oops! this isn't what I thought I'd find." The seal was facing me. Notice what I wrote it was saying.

(Lower left) Two knights on horse back as extra forces if necessary facing scene as knight on ship, watchful.

Large boat - full sails billowing - poised overlooking scene-warrior knight on front of ship overseeing - can use his bow and arrow to attack dragons or single dragon in sea if surfaces.

(Upper left) Old Indian Chief watching with totem what is taking place in sea. A bit like he's seen it before during times past. Totem - reds, browns, blues, ancient, wise.

(Middle top) Gold sun - Gilgamesh - sun to stay up until battle is won. I wanted it up very high in the sky. (on green vase) Or Biblical battle, Joshua holding up Moses' arms.

(Top right) Buddha figure on top of blue glass ball shape. He is high up so he can see entire scene - he is meditating on it.

(Bottom right) Glass & metal urn - for ashes - a kind of burial site for remains of battle. Hopefully dragons ashes.

(Centre bottom) Rough flat stone in front of castle - it makes a place for knights to cross and attack dragons - but it's rough and full of holes - blues and browns.



Analysis with Joel 24.9.93 while looking at photograph of the sandplay. Written centre bottom.)

Analysis didn't say very much. Just noted many things stirred up -(also in personal notes and in art therapy, dragons, demons to fight of transform.)

Also - Buddha and sun on objects to raise them high to see the whole scene (both masculine). So many knights "more resources to defend me (ego). than I had thought."

A lot of waiting poised for activity (Still deep winter darkness.)

Note: if family is right front corner then the Urn = ? Ashes perhaps.

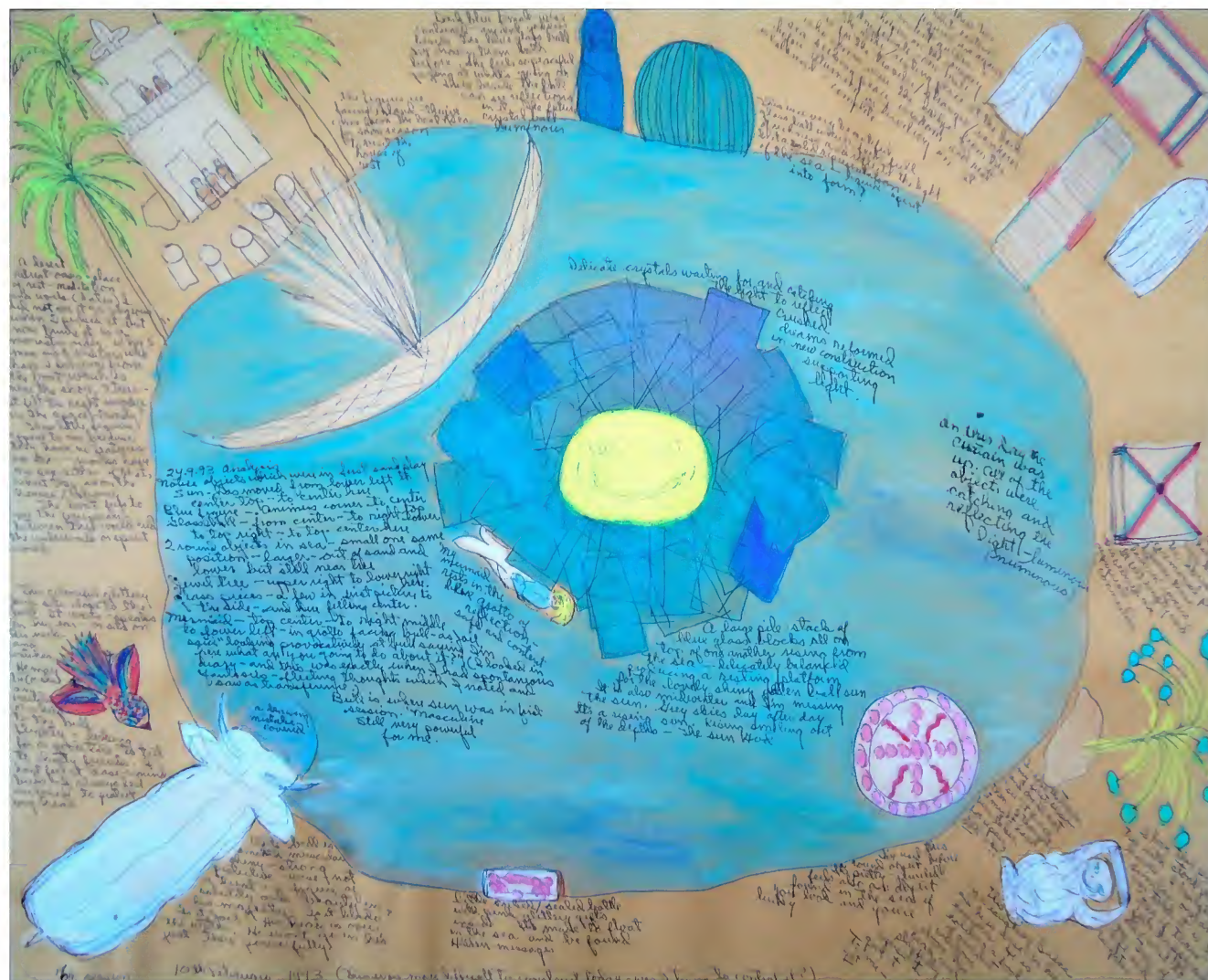
Only one female in boat bringing supplies - food - nourishment carrying on her daily tasks like nothing is happening.

Sandplay painting 6th Session (Written Analysis at the end done with Joel 24.9.93 using his photograph from the session.)

(General description written on middle bottom line) (This was more difficult to construct today - was I trying to control it?)

(Text beside each figure or group starting at - the center and going to the bottom left and then clockwise)

(Centre) Delicate crystals waiting for and catching the light to reflect crushed dreams reformed in new construction supporting light. On this day the curtain was up. All of the objects were catching and reflecting the light from the window - luminous (numinous) A large pile - stack of blue glass blocks all on top of one another rising from the sea - delicately balanced producing a resting platform for lovely shiny golden ball sun. It is also midwinter and I'm missing the sun. Grey skies day after day. It's a rising sun. Rising smiling out of the depths - The sun God My mermaid rests in blue grotto reflection - safe and content. (Joel's analysis is also in centre --see the end of this text)



(Lower left) White bull is smooth muscular shiny -strong protective - wise-not a threat- a figure of solidity and beauty in his majesty. It is libido? Is it Joel? His head is over the water. He won't go in he's just there powerfully.

(Middle left) This colourful glittery bird sits close to the bull. It waits-speaks in his ear-or sits on his neck and watches. He may be (or she) any irritating or a help to the bull flighty-looking for a good tale to tell to chatty friends. I don't feel at ease around birds and I always feel inclined to protect my head.

(Top left) A desert retreat- oasis-place of rest-meditation and work (dates). I did not see it as religious when I picked it but now think it is a monastic order. Why 5 men and 5 visitors who have I feel come from the boat which is near the shore. 3 trees- it felt the right number in the space - trinity?

(Analysis with Joel 24.9.93 while looking at photograph of the sandplay. Written middle left in centre area.)

Notice objects which were in first sandplay-----.
Sun - has moved from lower left to center top- to center here.
Blue figure - Animus corner to centre
Glass ball - from centre to right top corner to centre here
2 round objects in sea- small one same position -larger-out of sand and lower but still near the Jewel tree- upper right to lower right here
Glass pieces- a few in first picture here to the side - and here filling centre
Mermaid - top center to right middle to lower left - in grotto facing bull- as Joel said "looking provocatively at bull saying I'm here what are you going to do about it?" (I looked in diary - and this was exactly when I had spontaneous fantasies- fleeting thoughts which I noted and saw as transference.) Bull is where sun was in first session. Masculine. Still very powerful for me.



These little figures appeal to me because they have no features, no sex - monks have no sex either if that's what they are on the house/balcony. The boat feels to me the ferryman between the world and the underworld or spirit world. The figures are facing inland - they have come from the boat and sea for some reason to visit the house of rest.

(Middle top) Dark blue female- wise contained-ancients goddess beside the blue glass ball. I've chosen them both before. She feels so peaceful gazing at what's going on. She is beside the ball can see reflections in it. The future crystal ball luminous. This is a very beautiful glass ball which feels full of richness and reflects the light. It is a solid representation of the sea - liquid spirit into form?

(Top right) These two white eastern figures are again ancient guides, helpers on the journey. One female- one male. The altar/resting place at the back is for the traveler/stranger/wanderer who comes over the bridge from the sea seeking peace - wisdom, and rest before returning or traveling on. It is balanced - complete.

(Middle right) A half way rest tea house ceremonial place between these "eastern" corners. It felt empty and this seemed an appropriate connection.

(Bottom right) I chose the tree in my first session and could not "see" it since then. I thought it might have been taken for repair. Odd - why? I love this pretty tree with stone jewel leaves. I bought a similar one and was told it is the "tree of tears" It feels happy and old/wise to me. Tree of life and laughter. This is a laughing Buddha and he is wise in his humour. He is holding a book of ancient wisdom above his head and playfully refuses to give it to me --Yet.

This I've used before. Round object. It's pretty jeweled feels also an object found in the sea if you look and you're lucky.

(Centre bottom) Little corked/sealed bottle with pink glittery gifts inside. It's made to float in the sea and be found hidden messages.

(Centre) Pool ended up heart shape at last minute. Tall glass and pottery shape reds/blues very colorful and was reflecting in the light from the window. It feels alive. Blue marbles like a lovely necklace also reflecting the light. It looks like a heart within a heart. (At bottom of large heart) Small pile of red/blue glass pieces - tiny glistening island - separate from larger one - it may be split off or on its own

(Lower left) In this corner another Asian female musician near the tree of tears, or jewels and in this scene also the jeweled exotic bird this time on its own (not with the biull) adding beauty perhaps its song. The tree and musician are delicate but ancient - peaceful

(Upper left) Two Indian dancers-musicians, one in orange could be male or female I chose "her" but looking later I'm not sure. Very happy- celebratory (celebratory) feeling-music and trees and sun and hear. Everything is "pretty" and quite delicate in this sand projection. Peacock in this exotic scene adds beauty. colour, grandeur, magnificence.

(Middle top) Sun resting in curve of young moon. Perhaps a temporary union of these powerful forces. This image came to my mind first - all others followed.

(Top right) This is the same colour as the tree in opposite-diagonal corner- It's a rather flamboyant tower with gold paint but fits the mood of celebration and music.

(Bottom right) White animals are peaceful also contemplating the pool. The "cow" (that's really a bull) looks so gentle with child figure on its back (There seems some gender confusion in these opposite corners.) Again, ancient wise holy figures.

(Centre bottom) The tower is also delicate, graceful "pretty". Everything turns or watches the pool.

This church is again delicate and pretty and makes a lovely tinkling sound when you move it. Once chosen these two pieces ended up here but I had no real place for them..

Analysis with Joel 24.9.93) while looking at photograph of the sandplay. Written centre Top.)

Active- music. Balanced female-male (sun-moon male female in animus corner).

Heart shape most active spiritual. Moving Peacock-moved to center between two corners.

Tree moved to lower left from right. Two towers (not spoken of) look make female from on top.

Family -peaceful cow and child and white elephant close. Done just after Valentine's Day.



Sandplay painting 8th Session

(Written Analysis at the end done with Joel 24.9.93 using his photograph from the session.)

(General description - none written this session) **starting at the center and going to the bottom left and then clockwise**

(Centre- starting at top of island going clockwise) (boulders) These are large boulders placed on either side against hill to be a solid base for the bridge and to raise it high enough for ship to sail under it. I've chosen this bridge before but this feels very strong connection- "solid as a rock" between this evolving island with all its struggle and the peace of the "dream house". (figure in sand) Is she Fatima? This small woman felt just right for me. Halfway up the hill struggling in the sand feeling progress is slow. The point where euphoria at being on the journey turns into fear that you won't make it. Maybe different voices saying same old things you'll never make it - etc. Half-life. Neither up nor down. Partial understanding doesn't exist. Woman-self is struggling but not stuck- tired perhaps. Also- what then - or does the hill grow - is digging the real part. **(castle)** Castle partially buried in the sand at the edge of the water. The tower is covered and the gate is blocked by sand. It can be dug out if it feels right to do that. Something about castle feels too pretentious too grand too protected too isolated.



(Analysis with Joel 1.10.93 while looking at photograph of the sandplay. Written middle bottom area.)

*Stones supporting bridge - Are they to make it solid or are they blocks to make crossing difficult?
Quite peaceful corner scenes - animals peaceful.
Green chinese figure looks like guarding tree of life (ego?)
Flowers offered on altar - possible hope for spring.
Castle partly buried -not quite ready to have it out completely.
World connected to art therapy and my psychic state of opening to possibilities
Woman half way up work in progress.
Ship again as ghost ship - Joel suggested it might be my ship where I'd taken care of others but may be a ghost ship now - not sure. Waiting period again.*



(mermaid) My friend again slightly beached. Are the predatory animals eyeing her? Is it safer on shore right now? Is she a siren who will call to the ship as it passes? Is she just enjoying the sun. She never beaches on the other shore. **(sea creature)** This is a pretty sea creature plant slightly beached -also it can be seen here and it won't be an obstacle for the ship to go around or crash into ..The mermaid can also enjoy it's beauty, near her. **(globe in centre)** Completeness. Centered choice I've never asked for it. Is it "my" world. Appeared in visualization on Wednesday in Art therapy class - when I saw this today on shelf I was surprised but knew it was centre for me at the moment. Something about roundness. I want to hold it.

(Lower left) These predators and three prey all at peace and not aggressive or frightened. Something else has taken their attention. Is it the mermaid on the shore? Are they wondering if they can swim across and get her? Is this mother rabbit and two- me and kids and three husbands? Is this a special place where again lions and lambs lie together in peace? Understanding perhaps.

(Upper left) A similar arrangement often ends up in this corner - three tree formations and a house or church or building with figures. Often balanced with something in opposite corner. This feels well established and in a beautiful spot overlooking the sea. My favourite - white washed house - cactus - palms-flower-patio-sunsea. The bridge of sighs - will I cross one day? These are truly monumental boulders. Even on paper their strength comes through.

(Middle right - boat in sea) Ship feels like a ghost ship when I look now. It felt like a small merchant ship when I took it off the shelf - is it Fatima's various ships - the necessary catalyst for her progress and growth and eventual understanding. Perpetually wrecked it literally threw her up on shore after shore until she was complete. I raised the bridge high enough for the ship to be able to sail freely around the island.

(Top right) Tree of tears and hope again with this colourful beast who is a god of some sort - not dangerous bit I wouldn't approach without great respect - It feels man made not a real beast like beasts in opposite corner.

(Bottom right) (elephant) Ancient wisdom silence knowing watching. (flowers) a hope for spring to come. Open to the sky vulnerable trusting delicate waiting.

Sandplay painting 9th Session

(Written Analysis at the end done with Joel 1.10.93 using his photograph from the session.)

(General description -written below stones in centre)

The six stones -three large and three small were placed first. I could almost have left it as finished, but decided to carry on and see what else took my attention from the shelves. I have used the large stones before and the objects in the top left corner. Everything else is for the first time and only noticed today. I don't have any recollection of the objects before.

(A note to right of tall figure)

I went to sleep in the afternoon and awoke with the thought "is Joel flying". Connection perhaps to Dad Joel left - flying died - Joel is going away for two weeks.

(Text beside each figure or group starting at - the bottom left and then clockwise)

(Lower left) A large circular ring with figures of some kind. Something about it felt like a memorial object to ancestors, possible death, but commemorating it not anticipating it.

(Middle left) Referring to stones in the centre - Could the stones be a symbolic burial of Dad-Joel which I've never done. He was buried before I got there and I don't know where, and I've never gone to his grave but have thought of doing that when I go to L.A. to complete something. Maybe this is doing that.

(Top left) Looking at this I wonder if it is flowers for my mother in the sea where she died. It's something I've thought of doing one day. Could the sets of three figures be my family and Jim's family as we were at the memorial service.



(Top middle) Warrior - guardian extremely powerful figure for me. Joel asked if there was any indication of death - as he is a replica of the soldiers in Chinese tomb. I said no- later thought more and feel there is.

(Top right) Three white elephants. Happy and together as wise guardians. Mother and two children.

(Middle right) Figure in brown wood of monk like character. St Francis perhaps with animals on each shoulder and a smile. Gentle, watching, comforting.

(Lower right) Butterfly- A beautiful butterfly on a wire so it is up in the air and bounces slightly making it feel alive - or me feel it's alive.

(Bottom right - Referring to the lines drawn in the sand) Marks made by putting three fingers in the sand as a connecting line loosely between areas. Touching the sand and drawing the lines with my left hand released the emotion which was building up and I cried. It was a very powerful process selecting and placing these projections.

(Analysis with Joel 1.10.93 while looking at photograph of the sandplay. Written bottom middle below lines.)

I shared all of these ideas with Joel, also my fearfull voice on waking "Is Joel flying" - he was away in Amsterdam for about 10 days. Flowers on water still feel to me like Mother's sea grave. I became emotional saying that 3's still don't mean a definite thing. Perhaps our 2 families at the death of parents? Very much ancestral, spiritual. Moving, even now.





Sandplay painting 10th Session

(Written Analysis at the end done with Joel 1.10.93 using his photograph from the session.)

(General description -none written in this sandplay)

(Text beside each figure or group starting at - the center and going to the bottom left and then clockwise)

(The island starting at top with woman and going clockwise written in water)

Water carrier --- life giver, bringing to all, or keeping from everyone - mixture of meanings. The woman who drew water at the well in Samaria for Jesus, Ruth, and female giver of sustenance. Princess in the tower, fairy tales, Rapunza. How does she get down. Tower - strength or isolation or banishment? I'm afraid of height.

Protective ship- no crew I notice. Is it a ghost ship- pretending to protect? It sails around the tower silently and comfortingly for anyone who feels threatened.

Odd creatures --There is a spirit of fun here in these odd creatures in the sandy mound and in this otter/beaver/cat and baby floating. More joking. Is this discharge by laughter? Is it a sense of ridiculous. Is it trying to make my fears less frightening?

Mermaid - Here she is again neither in the sea or on the island - but as we say "just keeping my hand in" to mean we don't want to forget the skill completely.

Dragon -- This feels like a map of uncharted territory. I really don't know what it means. Perhaps there is significance in my feeling that most things aren't what they appear to be ie. This is a kind of "joke dragon". He may appear frightening, but it's only to bolster his self confidence. He hopes to get the appropriate response of fear from the ship he is about to threaten. If he doesn't - he'll probably cry.

(Lower left- written on the water below chin of mask) Semi glowering mask.

(Mid-Upper left) Three palms -- often appear -earliest memories - secrets, dark green peaceful. Buddha- looks with a rye smile. At least he feels sure all will be well.

There are only the water bearer and Buddha. The others are creatures, circus acts, masks, joes. It makes the woman more isolated some how.

(Top right- written the water) Masks - These masks are attempts at snarling here and in opposite corners - balancing each other in some way. Like the dragon they aren't very convincingly evil.

(Bottom right) Horse- I have used this racing horse before - power perhaps. The flowers - are pretty spring, and also flowers dropped in the sea in memory of a death.

(Analysis with Joel 1.10.93 - session was "Good Friday" while looking at photograph of the sandplay. Written bottom middle below water .)

Joel calls this the "castle of the feminine". Lots of activity again. Waiting is over for this day. it's also now spring and I have a lot of activities going on in Art Therapy as well.

Very balanced. Dangerous forces are mock of real danger -pretend hoping they will be taken seriously as fierce. Strong forces in horse and Buddha but controlled.





Sandplay painting 11th Session

(Written Analysis at the end done with Joel 1.10.93 using his photograph from the session.)

(General description -none written this session)

(Text beside each figure or group starting at - the centre island then bottom left and then clockwise)

(Centre island) Tree of tears - shades the pair of perfect lovers, the pure white doves. They are safe here on this island but the tree of tears is also the "Tree of Knowledge of Good and Evil". They cannot remain in this state of blissful ignorance. The bridge to the Spiritual temple and from the temple will bring others onto their island -paradise.

(Notes in written in the water- clockwise from the Bridge)

Bridge - The bridge has taken people away from the island to the Spiritual temple. I do not feel they will return.

*(Analysis with Joel 1.10.93
while looking at photograph of
the sandplay. Middle bottom)*

*I feel lots of ironies here -
unawakened consciousness -
about to waken in all these areas.*

*Again forces, energies - some
gathered to replenish themselves.*

*But shepherdess well matched
earthly - opposite golden doves,
pyramid, wooden figures - waiting,
filling time, many pairs.*



Boat - The boat to take the people into the world of spirit and life. They cannot forever remain by the hearth in an unconscious state of happy families. They need to see the world the dark side. it may be a kind of hell in that red box.

Pearl- Pearl of Great Price. There is a risk in pearl diving, but the beauty and texture make us dive for them. It takes a long time and stamina determination to find it - or is it a moon reflection?

Animals (this refers to the bottom right corner of animals)- in a state of nature in pairs, unenlightened, state of simplicity. They have no dark side their actions are based on laws of nature - no conscious/unconscious conflict. Peace, no predators here. The opposit of the red box, house of potential conflict. This is Eden pre-snake. The painting is full of pairs. It feels like a waiting time - waiting for the snake, waiting for trouble, waiting for understanding other elements must enter the story.

The force and movement is all toward this corner (**upper left**) one way or another. This feels the power source for me today.

(Top left) Golden doves. The pair have flown here for enlightenment. Pyramid-birds-6f igures -Seeking- Wanting to learn how to learn- knowledge contained in the symbolic pyramid shape. In threes - or pairs? Facing the pyramid. Quaternity, wholeness, Spiritual opposite to corner with bull and woman.

(Middle Top) Smiling sun held up by a moon symbol (for me). He smiles but it feels forced. They are a pair and they know and watch.

(Top right) Red house (see description of the Boat written in the water section above.)

(Bottom right) Feminine figure - This figure feels like a "shepherdess" force looking after, caring for, watching over the powerful bull male force. She helps to contain his strength. She is earthy. Understands him. They are a pair of forces.

Bull - The bull is strong, silent,. He is white and his potential is as guardian, not destroyer. His horne are mainly for digging as is her farm tool. Earthly powers.



(Analysis with Joel 1.10.93 while looking at photograph of the sandplay. Written lower middle below water .)

Joel noted white stones again. Are they connected to parents death?

Snakes have to crawl over stones to be defanged- make powerless.

These dangerous forces. Very powerful forces gathered top left corner.

I did water isolating powerful corner. Each corner has strong religious symbol- and lots of balance of opposites.

Sandplay painting 12th Session

(Written Analysis at the end done with Joel 1.10.93 using his photograph from the session.)

(General description - middle left) It feels all about unification- turning forces into forces which are conscious so lose some of their "venom" - perhaps they are coming to have venom removed. Snakes and stones seem to go together. Everything is converging here - turned toward the place of power- or directing their power toward it. Something will happen.

(Text beside each figure or group starting at - the center and going to the bottom left and then clockwise)

(Centre- starting at top of island going clockwise) (ship) Safe ship, anchored here in peace. No one on board.

(mermaid) Mermaid and anchor both under the water and under the boat. She is a self figure. Me at play. She does not lure sailors. She may have a touch of sadness watching dancers.

(woman selling fruit in boat) A self figure like the water bearer bringing life giving sustenance, food and fruit. She comes on water- the other figure comes by land. Mermaid comes in the water.

(stone bridge) The stone bridge is from deep in the earth and has great strength and beauty.

(Lower left) Four guardians of the ritual. The cross is a force, a "holding power" as is the Buddha and the ancient wise "St Francis" figure, top left and possibly the watching monk like figures top right. The four figures are also watching, making sure the serpents will cross the bridge and have their power - fangs- removed by the wizard/wise man with the crystal ball. No one is afraid of the snakes, but all the "powers" are assembled as holding powers "It shall be done."

(Upper left) Wise man, wizard- seer of the future. Charmer of dangerous forces. Helper of damsels - making them conscious. Guardian of this temple. This is an oasis of power, wisdom.

(cauldron) Time to fill the cauldron.

(house) This may be the house of the fruit seller where she returns after rowing across the lake.

(Center bottom) (snakes) I was strangely agitated picking up these snakes but they felt important to this construction.





Sandplay painting 13th Session

(Written Analysis at the end done with Joel 1.10.93 using his photograph from the session.)

(General description -none written this session)

(Text beside each figure or group starting at - the centre island then bottom left and then clockwise)

(Centre) I am waiting - supported strongly on both sides and suspended between heaven and earth, contained held between the opposites. The holding I am told, creates change. Joel mentioned the idea of turning somersaults while in this position. I am willing to hold and see what emerges.

Stones holding the sand in place and supporting the stand helping to keep it suspended. It could be read vertically with sun and moon and cloud.

(Lower left) The two figures are partly in the water or of the water-male female parts of me. Indian is an ancient part, heritage, one with nature.

Mermaid is partly living in the world-conscious and partly in the sea - unconscious. She also is free and faces the island instead of the sea as usual.

(Top left) The lack of human figures makes this all feel ghostly other worldly. There is a waiting feeling with this ship - and the entire construction.

(Top right) This feels like a spirit boat as do they all.

(Bottom right) A beautiful object under the water - to be found by a deep sea diver.



(Analysis with Joel 1.10.93 while looking at photograph of the sandplay. Middle left island)

Joel suggested I was possibly turning cartwheels - busy keeping everything balanced - art portfolio etc. Balanced. also white stones again. Do they signify anything? Unusual to have island surrounded by sea in each corner.

(Analysis with Joel)

Does car bring it more up to date? I said my mother's era.

As I looked at the slide I began to feel all of these people were coming together at the village for the night -

This was Cassandra's birthday (I forgot to tell Joel).

I also lost the turtle in the sand and had a moment of panic back to childhood when I buried Jim's turtle in sand in Barstow.



Sandplay painting 14th Session

Written Analysis with Joel 1.10.93 at the bottom.

(Text beside each figure or group starting at - the central pond then bottom left and then clockwise)

(Centre pond) turtle- These are all underwater or underground or under rock figures with odd relationships to humans. **joke figure--**Is the joke figure the male counterpart of the mermaid? Is he eyeing her? **Indian canoe-** Facing the Indian camp waiting. He is ancient, safe, there if needed., this gentle natural male force. Why isn't it an Indian maiden? **Mermaid-** part self. She is always silent and smiling, watching (facing toward centre of pond).

(Lower left) A very multicultural scene- Nigeria, Africa, land of my childhood dreams. **Gentle lion** - tamed animal force? Old car from home movies of my mother's era. **Hut** - not a home. Basic needs-instincts here. Animal, travel, exploration with hut in the middle trying to hold them together- much as children hheld- just barely my escape, travel animal urges together.

(Middle left) Church is solitary no priests. It is an inner sanctuary. Green is always colour I associate with Mother. It feels a safe haven.

Top left) House- This is definitely the main house. Life goes on here. Windows wide open. Flowers, a boat to venture onto the water for play really. Man and woman both work. It feels a happy place. Trees for shade. Water, everything is here. The figure on the horse is not clear to me, from some other place? Perhaps part of a childhood fantasy. Horse and rider - Is this the fantasy of being on horseback and a rancher I had as a child - but as a girl.

(Top middle) Left Small house - Partner to other small house. Are these the children. Right Small house - These three houses are a village or group. It felt crowded to add them but I did anyway. Also 3 trees. This house like the other small one has 1/2 door and one window open - no people visible. One plant in each. Why? Water bearer - self figure on a bridge. to take/dip with the water of life (unconscious). She can fill the jug. It can contain enough to sustain her until it's taken in.



Then more can be drawn. She cannot take/carry more than this jug full. The bridge means she can come and go as she needs to. The Indian can help her if necessary - in case she falls in - or drops the jug. He will help her silently. Everything is contained.

(Top Right) Indian -What is this all about? I see the strong-firm smiling Chief in front of his teepee/tent. Six elders- male-in semi circle facing him. It's a passive confrontation- if that is possible., a waiting to hear what he has to say The canoe is alert as well. There is a certain amount of tension. Is this a different representation of opposite corner. There are the many 3's in this picture. Is he a partner is some sense to the water bearer figure?

(Bottom Right) These desert figures feel somewhat alone. They are odd because they have no possessions on/with them and no family/tribe. Lost perhaps. Even the camel looks to them for direction also as contrast to opposite corner where family/home work seem in progress.

Sandplay painting 15th Session

(No Written Analysis with Joel)

(General description - Middle left side this session)

I am finding this complicated and difficult to understand. It feels very feminine in some parts - the shapes above, the two circles like breasts (?)

But also some strong masculine- the space man - the Indian (Hindu?) male- the saintly figure at the top, the bull (elephant feels female).

The birds are each sex, the white oriental figure and angel are feminine.

The apple is feminine - grapes, masculine - The figure here is androgenous.

(Text beside each figure or group starting at - the centre island then bottom left and then clockwise)



(Centre group) Apple-grapes -- Eve and Adam, the beginning, the centre
Four figures -- There are 2 female, 2 male, 2 worldly, 2 other worldly --are they all of me?

(Lower left) I chose this figure to go with jeweled birds and beautiful glass in pool. It all felt glittering and reflective at the same time, colorful-also well balanced on the head.

(Top left) Three pieces -I thought these were mother, father, child, when I first took them but they feel like mother and two daughters now.

(Middle top) Ship - Pointing toward feminine. My ship waits. It is empty, silent, but full of power. Here it contains the figures - keeps them in the picture as does the figure at bottom (the water bearer).

(Corner Right- figure statue sun objects) Silent strong observing masculine forces - the benign the provider of warmth and animal tenderness protection.

(Bottom right- mirror , glass, animals) Reflective and pretty - five (round objects) Elephant- she has her head in the air/upwards so cannot see her reflection. Bull- He/the bull gazes in wonderment at what he sees.

Looking at this - the mirror where the bull and elephant see their reflections I see also the sun in direct line above the mirror/moon. The top section is very masculine, as is the top left - feminine- The reflective objects and colours. Here the pool only reflects. Where the other pool is deep and you can see the water only through the coloured glass/darkly.

(Middle bottom) Water bearer-is central,self, observing. The painting is divided into 3 - the middle portion from ship down feels religious "Biblical" held in place by the 2 sides which are strong and complimentary to each other- Heart, internal organs physical/spiritual. She looks truly like a female vessel(channel seen from this perspective).





Sandplay painting 16th Session

(No Written Analysis with Joel.)

(General description - written at the bottom, but with Joel I think.)

Dynamics are different in this construction. Attack - two cannons - religious patriarch - powerful. And three wise men also powerful headed around the river to give valuable gifts to the water bearer and to support, look after her. They are not armed - except gifts which will protect. Forces seem to have come to these lower corners. The appearance of the wise men may call the "Aytollah" (as Joel called him). Negotiations may prevail. It feels a definite drawing of power from the upper corners. Are these also internal forces - or are they external? Think about that.

(Text beside each figure or group starting at - the centre island then bottom left and then clockwise)

(Centre - island) Castle, safety, surrounded by moat but vulnerable to modern large, long distance cannons (airmail letters). On one side - spiritual aspects and aggressive angry aspects. On the other, sheep grazing ignoring danger, and fruit seller getting on with practical work plus - wise men coming to see the Water bearer bringing gifts. This side is active, moving. The other side waits. She is afraid but stand to face whatever happens in front of her castle.

Four sheep - These sheep graze peacefully in ignorance - or attentively. Three rams one ewe.. Somehow I feel they are listening - a pretense of pastoral bliss but they may be wolves in sheeps clothing- guardians in disguise.



(Circle of water - figures and writing - starting at top right, clockwise)

Fruit seller-- She goes about her work bringing necessary food also beautiful food. She is not suspect. She is peasant worker - and she carries her kalashnicoff (rifle) under the bananas. She misses nothing but averts her eyes. (Relating to sheep)- Four directions, seasons, elements, apostles (Three husbands, dead aborted babies.)

Dragon - The dragon is guarding the castle. Feels a bit like rebellious adolescent me - sticking tongue out - now - instead of then - saying ya -bo to authority. The dragon is female this time.

Mermaid - out of way of cannon fire watching (in water facing island)

Boat - This feels very much a "spirit" corner, all guardians waiting giving support - ancient sources of inspiration. Balance to woman selling fruit.

Bridge (at top) -Bridge of "sighs" for the wise men, the sheep, the water bearer (a means of rescue or escape or to find fresh pastures.)

(Lower left)Two cannons and man - He feels a bit like Jim. I've been thinking about him.

Six canon balls and six wise men opposite corner. Why guns today? (Portfolio in art therapy being assessed).

(Top left)

This all feels so male- females are all in the water or on the island. Two male peacocks and the sun. Why so much male force? Opposition as well as support. The females are more humorous. **Palm trees**- are alive growing even in sand producing fruit. They are male and female protectors sustainers.

(Top right) Tent and figures - The Chief has gone leaving the wise men to observe and contemplate. The tent can also be a resting place for the three wise men. They will then be in the opposite corner to the aggressor. The tent is receptive - female. Enter if you dare. These faceless men are always supportive and part of a council giving ancient wise advice.

(Bottom right) Three wise men- Won't know what the gifts are until they give them to me.



Sandplay painting 17th Session

(No Written Analysis done with Joel.)

(General description -none written this session)

(Text beside each figure or group starting at - the centre then bottom left and then clockwise)

(Centre and Lower left together)

Snakes - live in a glass house so can be seen. From time to time they become menacing and this strong female stands silently, bravely, in front of them and they are contained. One may be feminine. The green one perhaps. Is this Mom and Dad in me?

(Middle left)

Weaver - Spinner and water bearer. These feminine symbols- trees for shade and wisdom and places for meditation.

(Centre Top - three connecting pools)

Are these ovaries, eggs, or tears. Three connecting pools filled with colored marbles, glass, shells with pearls and flowers. It all feels very feminine. The figures are in the original construction. They feel very full intentionally, but with beautiful objects. Are they hiding something? Are they a distraction?

Figures- Figures of ancient wisdom, peace, meditation, lending support.



(Top right)

A temple in an oasis. Buddha watches but he may be my addition when drawing.

(Bottom right)

I hear a strong hum like monks in a monastery sending sounds to God to create a positive creative world atmosphere.

Three beasts - These three strong beasts - two males and a female lying down with a child leaning on her. This is a congregation of wisdom lending their power and support to the scene. Good will. The animals all in lower half of picture.

Sandplay painting 18th Session

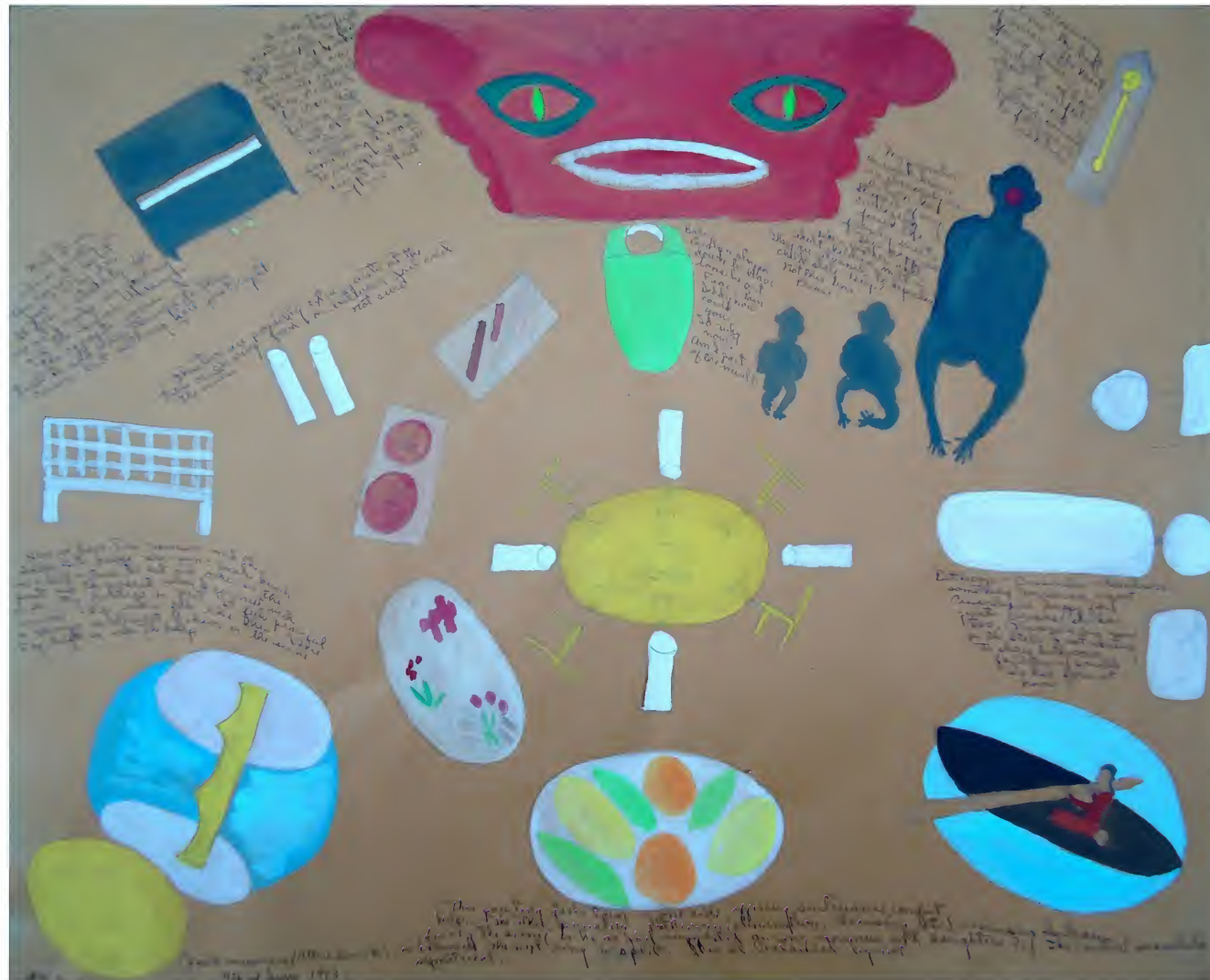
(No Written Analysis with Joel. This was June 4th my parents' anniversary and Athena's birthday is June 5th.)

(General description -bottom middle)

This painting feels torn - one side offering sustenance, comfort help- The other primitive, bathroom (elimination, cleansing etc.), rescuing Indian facing the scene (is he as Joel suggested an - my animus with daughters?) The central mandala is balanced. The next ring is split. It is all balanced but not symmetrical.

(Text beside each figure or group starting at - the bottom left and then clockwise)

(Lower left) Here we have San Francisco and the Golden Gate bridge - sea - sun park bench on a hill - time to sit and over-see the past and present when I go next week or so. My heritage in part. It feels peaceful unreal. Life never feels like this. There is always an element of chaos in the scene. Fog drifts in under the bridge.



(Top left) Piano - Need I say who is quietly in this corner. Is it Joel? Why here? It feels a stability for me as I make my journey and the Indian balances the opposite corner. I tried to add other things to this corner but nothing felt just right.

Two figures- These two are possibly extra guests at the table or serving food, or between Joel and the centre. Not sure.

(Top Centre - mask) I chose this mask near the first. It is anxiety. I feel right now. A scream in red (not an accurate colour). It is central to how I'm feeling but not out of control. Just something I want to recognize and accept as part of me.

(Centre group) Baby - Carolyn strapped down to have tonsils out. Fear. Pain Daddy how could you. So why now? Am I part of the meal.

(Top Right) Three apes- My primitive ancient brain is obviously in action here. Striped of any civilizing forces the family meets. This happens when mother and adult children meet - They are returned to dependent child state. Help! Not this time, please.

Clock- Measuring time - the beat of music - the heart going faster - a reminder of how short time feels to me now. Nothing seemed to fit here in addition.

(Middle Right) Bathroom - Cassandra - cleanliness, something American, urgent. Cassandra is happy for guests because she has two. Always a big issue in the states - not wanting to share bathrom facilities if possible. We had four at home.

(Bottom Right) The Indian-(see the general description at the beginning)





Sandplay painting 19th Session

(General description -bottom left under rocking horse.)

This rocking horse caught my eye first as a fun object - play was in my mind- then I chose the blue 3 headed dragon - and other animals and I became emotional gathering them all at the water hole but I wasn't sure why the emotion.

(Text beside each figure or group starting at - the bottom left above the horse and then clockwise)

(Lower left)

The dragon guards three large jewels. There is no threat owever as no one is interested in stealing them. They look right where they are and may remain.

(Top left)

These three are spiritual guardians balancing the Buddha in the opposite corner. I felt they were necessary as a strong figures for all the animals drinking at the water hole.

(Middle top)

Mermaid - She has come out of the pool to watch from a safer higher point.



(Bottom right)

Buddha- watches and gives power and strength and peace to the scene.

(Centre bottom)

Dragons, hippos, large cats, bear - all gather to drink in peace and safety. The male and female figures are just ordinary folk sitting quietly and in complete safety with the animals. What 10 animals?

They just seemed to fit around the pool.

Sandplay painting 20th Session

(No Written Analysis with Joel or photo.)

(General description middle bottom)

The eight sand adobe houses stand near the edge of the sea , all strong facing each other for strength. When I was doing this they seemed a holding - a fortress around the sea (psyche) a kind of barrier separating forces - those strong corner forces and quiet within. This also feels like Stonehenge, or a strong place of ritual definitely containing power.

Whatever they are they are strong. (There were also 8 rocks)

(Text beside each figure or group starting - in the centre then bottom left and then clockwise)

(Centre 3 figures)

Mermaid- central figure in this.

Indian waits calmly and watches over the scene. He is rescuer and support when necessary. A quiet warrior.

The beautiful glass ball in the sea to be found if I look for it sincerely, even in deep

(Lower left) This solid primitive force-goddess or spirit is in opposite corner from 3 wild-witch forces. This is extremely ancient and wise- feminine as all the forces are in this construction.

(Middle left) My palms all four giving fruit shade- living green.

(Top left)

Rock formations from earliest memories of climbing- up until 4 1/2 years old. Free with nature, unafraid. They are ancient, beautiful- indestructible, a hiding place to see from safely.

(Top Right)

Three witches-baba-yagas-hags-scarecrow-forces which must be met and dealt with-worked for-learned from. Stood up to. They are from dark hidden places forests - rivers, caves - wild women cannot be scorned or ignored except a personal peril.

(Right Bottom)

Here are three white stone forces. Power, serenity, silent, deep within, to be found, believed in, loved, developed. I suspect they are music, poetry, painting. Perhaps muses. They are opposite the rocks formations which are also forces of nature, primeval.



Sandplay painting 21st Session

(No Written Analysis with Joel, or photo)

(General description middle bottom .)

I can't actually remember if this was the boat or if it was the Indian in a canoe. A very odd feeling period. This is a kind of mandala of 12 feminine figures used during these sessions - 4 bridges lead to the island with African gourd and small crysalis shapes - new life/ideas hatching.

(Text beside each figure or group starting at - the centre then bottom left and then clockwise)

(Centre island)

Why did I draw pink phallus shapes for feminine figures? A gathering a reunion of all my feminine influences. Mother earth container of abundance.

(Lower left)

White shape - A faceless symbol of ancient wisdom and purity.

(Middle left)

Tree of life- always makes me happy , secure. Six pawn figures - The wise observers often used. Perhaps part of my conscience or heritage - not frightening.

(Top Left)

I like this blue pyramid. Have used before - ancient and pretty.
There only appear to be 2 palms this time.
Not sure why.

(Middle top)

Mermaid - part of self used very often. She is my blonde water/free but damaged for earthly life self.
Butterfly- free spirit new idea not attached to earth except by thin wire.

(Top Right Corner)

No memory of what is in this corner.

(Middle Right)

Four male figures watching- balancing six observers on the other side (of the water). These were an Indian Chief, an Arabic or Bedouin, a white male/working man and one other I can't recall.

(Bottom Right)

This is balancing pyramid for no particular reason



Sandplay painting 22nd Session

(The last in the series of January to July 30, 1993. No Written Analysis with Joel, or photo)

(General description middle left .)

This feels a completion. The last in this series without self consciously aiming for it. I felt this day should/could be it and Joel also suggested it.

There are many "old friends" - palm trees, jewel tree of life, glass peices, pawn figures, silent witnesses/counsellors, mermaid (out of her depth - temporarily), water carrier woman, marbles, ship waiting for possible boarding to new areas and bridge, wizard, abstract figures, sun/moon/stars, pyramid, musician, glass/reflector of wisdom(?), sheaf of wheat. The only completely new objects are gold leaves and stones.

(Text beside each figure or group starting at - the centre then bottom left and then clockwise)

(Centre 2 figures)

Consulting the oracle. Many crystal balls/glass/mirrors. Are they symbols of what might yet be? Male/female. Self figures.

(Lower left)

Musical instrument - This feels a lighter aesthetic area, music, gold leaves (richness) smooth pebbles (beauty and earth) and jeweled tree (life).

(Top left)

water- If I gaze into the mirror covering the water I will not see anything new. I will see myself as I am now.

(Middle top)

Darker earthy forces - balance for heavenly opposite on bottom.
Many threes. Some twos and fours.

(Entire Right side)

This feels feminine, round, oval sea.

Bridge - to the new and ancient. This feels the future to me. Some possibilities or burdens already on board (ship). Others left or waiting to be taken on board.

(Centre bottom)

Sun/moon/pyramid -This area is opposite "darker" symbols in the center. All strong - holding, containing 'heavenly'



Late in the evening January 29 July 20, 1972 22nd

Sandplay painting August 21-28, 1998, (23)

five years after initial training.

This is done in my sandplay room and differently written up. Joel not involved.

(Text beside each figure or group starting at - the middle top and going clockwise)

(Middle top)

Bather- sitting on top of the world beside the pool of understanding.

Diver - into the deep pool with all the equipment to stay under and explore these depths, no fear, only a desire to know what's there, anything maybe it's clear.

(Bottom right - three figures and sun/moon/sun worshiper group)

Angel- of light and peace with her dark side, the fierce compassionate force within each of us.

Kali- the darkness which is strong and fearless in her compassion.

Figure with tiny bird - innocence that attracts the delicate free bird to sit in her hand and sing.

Sun worshiper - free and fearless.

Moon- holding the sun. They need each other for their functions, true compatibility.

(Top left)

Bear - to have on your side, mother bear energy, full of power.

Durga - tames the purple beast.

Durga and Kali - join forces with the help of their animal energies. Across the water are other feminine forces uniting and sending strength as they confront death as he is trying to slay the cobra which sheds her skin in renewal then death of the old skin once more.

Dark destructive force - raises his sword to kill the sacred cobra. In his ignorance he sees danger, competition even where he should see continuing life. The powerful woman warrior holds the mirror of insight for him to see himself as he is. We are left wondering. It is a scene full of tension and power. Will he see the reflection of Durga's reflection of Durga's sword poised over his own head.

(Entire diagonal path and figures bottom Right to top left)

This is the stream of consciousness, deep unconscious leading to the tree of life in the far corner, growing out of this fertile Nile which ebbs and flows letting things appear and fade.

Peacock - royal, watches the union of the light and dark, the opposites unite in this spiritual pool where light comes from.

Powerful diagonal pull.

(Text going up to right top)

(Four baby figures) - Lost potential not allowed to surface, slightly under the water, where they will remain, not hidden but not given life.

Oil lamp- eternal flame, unquenchable spirit.

(Figure and tree on left and clown approaching female tree figure) - These two figures are light relief from the tension in the left hand corner. She peeks out from the tree innocently saying boo -- or come catch me.

The clown approaches the tree as she is life as woman and peers in to see what she really is like deep inside.

(Tree on right side of path) The tree of life in the oasis, the garden with the oil lamp as spiritual light.



Sandplay painting September 1-6, 1998, (24)

five years after initial training.

This is done in my sandplay room and differently written up. Joel not involved.

(Text beside each figure or group starting at - the left top and going clockwise)

(Top left)

Buddha - And the angels read sacred texts in the heat of the sun. The fool behind the rock listening for enlightenment.

(Middle top to Right side down to bottom right)

(Trees by the water) The trees of life, watered by this pool.

Diver- must go in prepared.

Mermaid- This is the realm of mermaids.

(Blue leopard up in top right) The blue leopard watches hidden by the abundance.

She remains vigilant. What is her portion. What does she want.

Fruit -- soul fruit

Elephant - She carries the fruit of awareness in her back and dips into her unconscious for life giving water/inspiration.

(Diagonal path and figures bottom Right to top left)

Resting warriors and tricksters. Tamed instincts for a moment.

Shells- from the past wash up on the shore and back with the tide.

From the central pool water flows to all corners of this peaceful scene of harvest and many aspects conversing on the edge of the gap between unconscious elements.

(Bottom left)

Fool- as unconscious helper.

Boats - of abundance pushed out in both directions.

Fruits as yet hidden.





1st Session



3rd Session





4th Session

5th Session





6th Session



7th Session





9th Session



11th Session





12th Session



13th Session



15th Session





16th Session



17th Session

18th Session







Joel Ryce-Menuhin

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